

# The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS    ON LINE GALLERY    PHOTOGRAPHY ARTICLES    HIGH COUNTRY CALENDAR

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**Issue #29,  
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Gums, Beechworth, Pin Hole photograph

Most of you who are regular receivers of this newsletter will know that occasionally I have had a shot at the articles in newspapers or magazines which continue to mislead people with certain basic untruths about some photographic practices. One of the critical practices of learning about exposure was almost dismissed in a recent article I read. So I thought this time it might be good to go over this skill that seems to have taken a back seat because of the way many people now photograph.

Too often when teaching workshops there is someone who seems to struggle with the idea of correct exposure. A funny term really, because correct can mean, correct for this particular scene, but maybe not for the next one. It seems that those who photograph with the digital medium have become too reliant on the instant preview of the image (it's been nicknamed "chimping" because when viewing the image, ape like sounds are emitted from the said photographer's mouth) whilst with those who are still using film, the age old practice of bracketing, or giving oneself a choice of exposures, is the norm.

Firstly let's take the digital SLR or even some compact cameras. The normal approach goes like this.

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Take the shot, and instantly look at the back of the camera to see if there is an image there and that it looks "correctly exposed". If it looks reasonable then we move on or, if in doubt, take another...maybe a bracket (with different exposure settings) or maybe the same as the first. All we have learnt from this practice is that there is an image there, but is it correct? (The screen on the back of the camera is far from accurate). What one should be doing is getting into the habit of looking at the histogram. The what, I have had people ask me. If you are unsure then look up in the 2 inch thick manual that comes with every camera these days...jammed packed with information, most of it useless, but some of it essential. There you'll find an explanation.

When looking at the histogram you basically have the shadow exposure on the left and the highlights on the right. The middle section is for the mid tones. For an average sort of evenly lit scene usually a good exposure looks something like a mountain range...beginning low on the left hand side, rising up in the middle section and then falling away on the right hand side.

Really what you have to avoid is thick spikes at either end. This, on average, results in no information recorded. Just looking at the back of the screen of the picture you have just taken doesn't give you this information. A histogram does.

With regard to film, be it negative or transparency, the histogram luxury is not available to you and so in the old days we had to learn how to exposure properly in order to have a neg/trannie that would print easily. Of course those who photographed only with negative film, colour or black and white, had such a wide latitude available to them, good results were achievable from pretty ordinary negatives. The old adage, exposure for the shadows and develop for the highlights was the catch phrase amongst many a practitioner.

Transparency film of course was different where you exposed more for the high values and often let the shadow area find its own place. Trannie film had a very narrow latitude. But with using film you had to know what you were doing. Hit and miss you got away with sometimes, but more often than not you were disappointed. Those who were heavily into B&W learnt the Zone System (an almost full proof exposure system for B&W) and lived to tell the tale.

In them good ol' days, it was necessary to learn your craft, especially if you were a professional photographer, and I still feel it is a necessary requirement today, but one that doesn't seem to be practiced very much. The thing you need to know is how much latitude you have, whatever medium you are using. With digital there is no excuse because testing takes so little time, but with film most of us need a good night's sleep, half a bottle of Scotch and an inspiring speech from Winston Churchill before we even attempt it.

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## HIGH COUNTRY CALENDAR 2010

This will be the 11th year that I have produced a calendar on the High Country. Although available in most ABC shops in the Eastern States and good book stores in Victoria and NSW, if you want you can order directly from myself. The cost of the calendar is still \$32.50 plus \$3.00 P & P. (Overseas \$20) Sorry but Aust Post had 2 increases this year on parcels.

Send a cheque or money order to the address at the head of this newsletter and I will post one out to you close to the end of the month. If you would like it personalized just ask.

11TH YEAR EDITION



The High Country  
2010  
CALENDAR



PHOTOGRAPHS BY RICHARD WHITE

The High Country  
2010 CALENDAR  
11th year edition

PHOTOGRAPHS BY RICHARD WHITE



11th Year Old  
Bridge Creek  
The Hungry Mt. Ruffin Pillbox  
The Kennedy Stone  
Ruddy Kelly Dunes, Falls Creek  
Snowy Ranges & Mt. Ebor  
LEO: Spinn Appo  
Chester Row Stone  
Gaming Trip  
Mt. Colburn  
Landscape, Colburn Lake  
Boulders & Robert Pine

This is the eleventh year that I have produced the High Country Calendar. In some ways last year's 10th Anniversary Edition milestone seemed hard to believe, but now eleven seems to be getting serious. It's difficult to explain the feeling of being in the High Country. The air is fresh and clean and it is so noticeable, so refreshing. In some ways it's like when you finally leave behind city traffic and traffic lights and you hit the open road. You feel free. I have the joy of making images in this part of the world; an area I have lived for the past 25 years. May it continue for a long time yet. All images produced in this calendar have been hand printed in my darkroom and then scanned and printed single sided as duo tones and reproduced in their original black and white. The original atmosphere of the images has been maintained without any digital enhancement. As in past years I have provided some commentary and instruction on selected images as well as some workshop information. I hope you continue to enjoy this calendar.

Richard White

The images in this calendar have been photographed with Linhof & Ebony 4" x 5" cameras using a variety of lenses. The film stock was Kodak TRI-X 320 Professional. All photographs have been hand printed to exhibition standard in Richard's darkroom. The calendar has been produced on the new and exceptionally high quality FSC certified stock, **Helo SA**, from Spicers Paper. **Unframed original photographs are available upon request.**

Richard White lives in North East Victoria. He is a Double Master of Photography and a multiple award winner. A member of the Australian Institute of Professional Photography and past Victorian President of the APP as well as a regular judge at the annual APP National Photography Awards. In 2003 he won the Landscape Section of the Victorian Professional Photography Awards and was also awarded an Arts Council Grant for overseas study. Richard is a regular exhibitor of Landscape photography, writes regular articles for Better Photography magazine and holds photographic workshops throughout the year under the Art of Photography Workshops Program.

All enquiries regarding the calendar, original prints or workshops to:

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Spicers Paper  
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## **Custom Black & White Lab**

If you are interested in some Fine Art Black & White printing then may I suggest you contact Blanco Negro. Blanco Negro is a small custom lab which processes black & white film and does high quality printing. Chris is an expert B&W printer and chemical guru and prints all things for pro and amateur photographers, exhibitions and galleries. He is highly regarded in his field. With many labs closing down because of the new movement, Chris has become sought after and very busy. Give it some thought if you need someone to get you started. His details follow.

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## **FOMA PAPER ORDER**

For those who still venture into the dark, if you would like to order some wonderful Fibre Base black and white paper then let me know and I put you on the list. We are ordering this month for delivery November. A price list is available if requested.

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## **NEWSLETTER PRINT OFFER for issue #29 100% guaranteed**

Once again the print offered at the head of this newsletter is the special print offer for this issue.

The photographs offered are designed to give you the opportunity to purchase one of my photographs at a reduced rate. This will apply **only** to receivers of this electronic mail.

## **About the image - Gums, Beechworth, Victoria**

The photograph was taken in the 2006. Taken with my pin hole camera using the "wide angle" lens. (A pin hole camera has no lens, only a 'pin hole', which lets the image through onto the negative).

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The image will be contact printed to the same size of the negative, in my darkroom on Foma Fibre base black & white paper, mounted to rag museum board and over matted ready for framing. As always only the finest materials are used in the production of the image.

**The image size will be approximately 8" x 10" (20 x 25 cm) and over matted to an overall size of 40 x 50 cm.**

Details relating to the image and print number will appear on the back of the photograph.

## **Cost of Print**

**Normally this print would sell for \$295, but the Newsletter Edition Print will be \$200.**

**The dollar value is the same as the country you live. ( Aust. NZ, USA, Canada. UK same as US \$**  
**i.e. : If you live in Australia A\$200 US\$200 Can\$200 NZ\$200)**

**The print price is inclusive of post and packing within Australia. Add \$25 for overseas.**

**This offer lasts till September 24, 2009.**

## **100% Money Back Guarantee**

Buying a photograph from a computer screen can cause some to have dizzy spells, so with that in mind if you do purchase a print and are not completely satisfied I will refund your amount in full, provided you return the photograph within 14 days of receipt in the same condition it arrives.

**This is a 100% money back guarantee.**

If you would like a print, send me a note with a cheque, money order, direct deposit or international bank transfer for the correct amount along with your name and address and contact details. Ordered prints will be hand printed in my darkroom by myself and sent out within 4 weeks.

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## **Victor Harbour, South Australia October 3 - 9 2009**

Also I am part of a line up of speakers at APSCON 2009 which will be held at Victor Harbor in South Australia from October 3-9 2009. I will present two talks, one on B&W landscapes and one on Portraiture. Also I will run a one day workshop at the conclusion of the convention. This is the annual convention of the Australian Photographic Society. Registration details will be available from their web site <http://www.a-p-s.org.au> which will include details of other speakers from Australia and New Zealand.

## **Workshops in 2009 / 2010**

### **The Great Ocean Road Workshop    November 6 – 9 2009. Workshop Fee: \$475    2 places left**

Based in Port Campbell we will photograph the rugged coastline of Loch Ard Gorge and the Twelve Apostles, parts of the Eastern side of the Otway Ranges and the picturesque waterfalls and awesome Sequoias of the Otway State Forest. Many field trips are planned to the most spectacular places this area offers. Our indoor and evening sessions will be taken up with portfolio reviews, some technical jargon and alternative ways of seeing and looking at subject matter. The time together will as usual be informative and fun as will be my co-instructor Jeff Moorfoot. Such a great place for a workshop.

## **And in 2010**

At this stage I am planning a short trip back to the **Canadian Rockies** in late April or early May for some photography for 4 or 5 days. If you would like to join me send me an email.

### **Cradle Mountain - Tasmania    Early April, 2010.**

#### **Accommodation, transport from Launceston to Cradle Mtn and return & workshop fee \$1050**

The past 3 workshops to Cradle Mountain have been very popular. This is a very picturesque and fabulous area and this workshop will once again be very exciting. For those who attend this will be a great opportunity to look to improving their photography. The workshop will run from Friday morning beginning in Launceston where we will then travel to Cradle Mountain and then return to Launceston Monday afternoon.

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The cost of the workshop includes transport from Launceston to Cradle Mountain and return and during the workshop, accommodation in comfy log cabins, park fees and the workshop fee. Food and beverages are extra, but expect Bistro type prices and great food. For further information contact The Art of Photography Workshops.

**The workshop will be limited to just 6 people.**

## **The High Country - Falls Creek Late April early May, 2010**

### **Workshop fee & Accommodation: \$695**

In 2010 we will again venture back to Falls Creek in the High Country. Mountain Huts, fabulous views and exquisite Snow Gums. Staying in the village at Falls Creek in mountain lodge accommodation. Many outdoor photography excursions and informative indoor sessions. The workshop fee is based on twin share accommodation, but no meals. Single accommodation, although limited, is available at an extra charge. Documentary film maker Don Parham will again join me as co-instructor adding an interesting element to the workshop.

## **The Portrait Workshop May 2010 Workshop Fee: \$495 Either Canberra or Kiama (South of Sydney)**

The workshop looks at making Portraits in whatever situation you come across. From studio lighting set ups using one light or two or even three, to window light, indoors or outdoors using any camera you wish. There are basically no limitations on making a portrait and we will look at many ways to accomplish this. During one of our outdoor sessions we will look at photographing only the landscape. Actually seascapes and rock formations. It is rugged and very beautiful. We will also consider the option of placing a subject within our composition should we wish. During our 4 days we will photograph, discuss, eat and sleep photography. Co instructor is again Anthony Browell, known for his unique style of portraiture and vast photographic knowledge.

## **Into The Outback West McDonnell Ranges June 2010**

Again I will team up with Into the Blue - Creative Walks, to lead a group through the West MacDonnell Ranges out of Alice Springs. The area is eye catching in both colour and b&w. We will venture into parts that have limited access and some exclusive only to our group.

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The landscape of Ormiston Gorge and Standley Chasm is quite spectacular as are parts of the Larapinta Trail and Gosse Bluff. A day of portraiture and history will be enjoyed at the old Lutheran Mission at Hermansburg. This is a chance to mix with, photograph and enjoy both the indigenous and other locals that inhabit this extraordinary place called The Outback.

For a direct link and further information of this walk including, booking, pricing and itinerary please contact Into the Blue, phone: 02 47876027

<http://www.intotheblue.com.au/tours/tour.asp?ID=59>  
[www.intotheblue.com.au](http://www.intotheblue.com.au) or Email: [info@intotheblue.com.au](mailto:info@intotheblue.com.au)

## And ahead to 2011

**Ireland - The Exciting West Coast.**                      Probably late April, early May

I will again team up with English photographer Joe Cornish and conduct this week long workshop in this beautiful part of the world. Register your interest if you would like further information as it unfolds.

“Not much chance. Cut loose from purpose”. How many live to this dictum?

Well that’s enough for the moment. Into the darkroom for some and onto the computer for others!

Till next time.

A handwritten signature in black ink that reads "Richard". The signature is written in a cursive style with a long horizontal stroke underneath.